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REVIEWS AND NOTICES OF BOOKS.

AUG. AUDOLLENT. *Mission épigraphique en Algérie* (Extract from *Mélanges d'Archéologie et d'Histoire*, published by the French School at Rome). Pp. 196. Rome, 1890.

This publication is the first fruit of the researches of the French School at Rome on African soil. MM. Audollent and Letaille, in a journey lasting less than three months, collected more than 150 inscriptions, some of which are important for the history of Algeria and Tunisia in both Christian and pagan times. M. Audollent has studied these inscriptions with great care; his restorations are apt and his comments excellent, though his facsimiles leave much to be desired. It is to be hoped that the School will continue its African researches; they are sure to yield important results.—R. CAGNAT, in *Rev. Critique*, 1891, No. 15.

W. BODE. *Die italienische Plastik* (Handbücher der königlichen Museen zu Berlin). 8vo, pp. xii, 190; cuts. Berlin, 1891; Spemann.

This book forms the introductory volume of a series of official Handbooks projected and written by the authorities of the Royal Museums at Berlin—somewhat after the pattern of the Art Handbooks of the South Kensington Museum—mainly for the use of visitors to the Berlin collections, though due heed has been paid to the general aspects of the subjects in hand, and in particular to the results of recent investigations in the departments concerned. For this volume no better writer could have been chosen than W. Bode, who may be said to have called the Berlin collection of Italian sculpture into existence, and to have so developed it that it scarcely has an equal outside of Italy. Into this gallery have been gathered notable examples not only of the art of the Renaissance but also of that of the early and late Middle Ages. This rich series furnishes the author with abundant material for illustration in his historical chapters: indeed, the history of Italian sculpture owes a great debt to Bode. The plan of these handbooks excludes the citation of critical apparatus, but the author has shown a commendable thoroughness and completeness of treatment. Thus, we here find adequate discussion not only of Donatello, Della Robbia, Verrocchio, and others of the Tuscan school, but also of many artists of the lesser local schools of central and northern Italy; of the masters of the Renaissance and of the times immediately preceding and following. The author's extensive knowledge of his subject and of the inter-relations of the